RESPECTFULLY INFORMS THE PUBLIC

APRIL 11-14 & 17-20, 1996
A PLAY IN ONE ACT BY THE SOUTHERN FLATWRITY
STUART HOYLE
ENTITLED:
TWO
BOOTHs
A ND A
LINCOLN

will be presented in
STAGE II OF THE MORRISON CENTER

PERFORMANCES BEGIN 8 O'CLOCK NIGHTLY & 2 O'CLOCK SUNDAY'S MATINEE.
DOORS WILL OPEN ONE HOUR BEFORE THE CURTAIN RISES

WITH MUSICAL ACCOMPANYMENT BY THE
LIBERTY 1st RENEGADE WENOWEB FLAT QUADRILLE
conducted and directed on this occasion by the distinguished
COL. JOSEPH "TIN EAr" JACOBY

The depiction of the tragic lives of the Booth family and our beloved
President, Abraham Lincoln, is a sad and strange tale told through the
memories and delusions of the brothers, John and Edwin, embellished
with songs by Mr. Hoyle and brought to life through the performances
of our ensemble.

THE ENSEMBLE

Edwin Booth........................Mr. Samuel Lee Read
John Wilkes Booth........................Mr. Isaac N. Perelson
Abraham Lincoln........................Mr. Nick Garcia
John Booth, Jr..........................Miss Josephine Jensen
Junior Brothers Booth...................Mr. James B. Pink
Junior Brother Booth, Jr..............Mr. James Olivier
Mary Holmes............................Miss Meagan Boordman McArthur
Friend..................................Miss Alice Lytton Wilson
Richard..................................Mr. Benjamin Douglas Whipple
Adelaide..................................Miss Donna Jean Selle
Lincoln's Mother........................Miss Karen Lynn Wensstrom

Interpretations
Priest..................................Mr. Gus Pollio
Capt....................................Mr. Joe Jacoby
Lt. Corbett..............................Mr. Jared Dalley
OPENING PERFORMANCES BY OUR QUINTET INCLUDE

"Camptown Races"  
"Akoshan Farewell"  
"Dixie"  
"Lorena"

MUSICAL INTERLUDES

"Liberty / Bigamy"  Miss Meagan McArthur
"Lighthouse Keeper"  Miss Meagan McArthur  Mr. James Fisk
Chorus  Miss Meagan McArthur  Mr. James Fisk
Miss Josephine Jensen  Mr. Isaac Perelson  Mr. Sam Read  Mr. James Oliviero

"Isn't it Tough to Be a Booth?"  Miss Josephine Jensen  Mr. James Oliviero
"Listen to the Minihalls"  Mr. Nick Garcia
The Canon "Blood in Our Veins"  Mr. Sam Read  Miss Josephine Jensen  Mr. Isaac Perelson  Mr. James Oliviero

DANCE STYLINGS ARRANGED AND COORDINATED
Through the gracious and graceful efforts of Mrs. MARIA HANSEN

With Resplendent Selected Recitations By Our Company From The Immortal Bard
William Shakespeare

"King Lear"  "Richard The Third"  "Julius Caesar"

GRAND RAPIER COMBAT
CHOREOGRAPHED BY SIR SHAWN DANIEL

Between the act of a dreadful thing And the first motion, all the interim is like a phantasmal, or a hideous dream.

Julius Caesar, Act II, scene 1

Elocution and vocal instruction by the elegant

Mrs. Ann Klautech
Producer & Manager Michael Baltzell Calls The Public's Attention To Those Who Have Contributed Mightily To The Creation And Execution Of The Miss Em Scene, Wardrobe, And Promotion Of Tonight's Entertainment

Directed by Mr. Michael Lowell Baltzell
Assistant Director Col. Joe Jacoby
Costume Design Miss Ann Alida Hoote
Lighting Design Mr. Fred Hansen
Set Design Mr. Michael Lowell Baltzell
Dramaturg Mr. Michael Steele
Sound Design Miss of the Wall
Wardrobe Mr. Eric Wieseman
Technical Director Mr. Michael Lowell Baltzell
Assistant Technical Director Mr. Michael Hartwell
Assistant Costume Design Miss Donna Jean Selle
Stage Manager Miss Kristy "Queen" Martin
Assistant Stage Manager Mr. Jake "Stop That" Huntsman
Costume Shop Supervisor & Cutter Miss Rebecca Sue Hoffman
Costume Crew Misses John DeFogg and Wendy L. Word
Mrs. Allyn Krueger
Miss Katie Miller
TA 118

Light Operation Miss Karen Mae Nielsen
Sound Operation Miss Sara Bruner
Props Master Mr. Kerry Henderson
Stage Hands Mr. Mathew Inouye
Running Crew Mr. Byron Potter
Make-up Miss Amy Welsh
Wardrobe Misses Della and Dyes
Miss Julie Star
Publicity Miss Charles Lauterbach
Assistant Publicity Miss Cam Hervey
Assistant Publicity Miss Tiffany Sheldon
House Manager Mrs. Barbara Jean Griffith
Poster Design Miss Emily McGowan
Program Mr. James D. Fisk

Notes by Michael Steele, Dramaturg

Stuart Hare could not have chosen a more theatrical subject or time for his play. Indeed the life times, and death of Abraham Lincoln command an impressive place in the national psyche. It is only fitting that in a season entitled American Myths, that the RSTU Theatre Department should be the site of what surely is the largest myth that this country still lives with. Since the time of his assassination on April 14, 1865, in the Ford Theatre by the young actor John Wilkes Booth, the death of Abraham Lincoln has been reinterpreted to fit the ideals, ambitions, and morals of every generation. There has hardly been a president since that time who has not figured out a way to compare himself to "Old Abe," whether Democrat or Republican; something we should be keenly aware of in an election year.

The same thing that makes this subject so accessible to the mass public as a symbol is the same thing that makes it work so well for the stage. Perhaps one can take the theatre metaphor too far with the Booths and Lincoln, but we need not look far for theatricality in both. Lincoln, a great fan of the theatre, also acted, as a politician. As Lincoln's private secretary John Hay called him, "The greatest player since Christ." The image of Lincoln as a national martyr was first introduced in the Ford Theatre and a week after his death, based on a replacement thing that we still live with today. Many historians speculate that Lincoln even compared himself with tragic figures from Shakespeare such as King Lear, Claudius, Richard and Macbeth.

Today the idea of public figure comparing himself with Shakespearean characters might seem a little odd. However, Shakespeare was more known and popular in the late 19th century America than he is today. Today the Booths built a reputation on Shakespeare and audiences knew Shakespeare well enough to know when actors strayed from the text and even correct them. In the "Wild West" actors could make a living by touring plays through mining camps, including Shakespeare, as John Wilkes Booth's brother Edwin did. This characterized a very dramatic time, both historically and personally. And what came out of this time were dramatic events, symbols, and characters, Lincoln primary among them serving as both symbol and character.

During this play we will be confronted with new ideas and symbols about the people and the events which occurred. We will be wise to remember what Lincoln said of the events of his time. "We claim not to have controlled events, but confess plainly that events have controlled me." This could also apply to our changing view of Lincoln. Lincoln did not make himself, but we have made him.
We would like to thank the following for their gracious support!!!!!!!

Idaho Shakespeare Festival
Idaho Theatre for Youth
Idaho Dance Theatre
Stephen Buzz
Charles Lauterbach
John Schaulik
Fran Maxwell
John Anderson

How to Win a Pocketknife
Lincoln said this happened to him when he was a traveling lawyer. A stranger came up to Lincoln and said, "Excuse me, sir. I have something that belongs to you."
"What do you mean?" Lincoln asked the stranger. The stranger took a jackknife out of his pocket. "Many years ago," he said, "someone gave me this jackknife. He told me that when I found a man uglier than myself I must hand the knife over to him. Allow me to say, sir, that I think the knife now belongs to you."

Lincoln's Favorite Joke
And here is the joke about himself that Lincoln liked best of all. He said it was the best story about himself he had ever read in the papers:

Two Quaker women were talking about who would win the war—President Lincoln for the United States, or Jefferson Davis, who was President of the Southern rebel states.

FIRST QUAKER WOMAN: I think Jefferson Davis will win.
SECOND QUAKER WOMAN: Why do you think so?
FIRST QUAKER WOMAN: Because he is a praying man.
SECOND QUAKER WOMAN: Abraham Lincoln is a praying man too.
FIRST QUAKER WOMAN: Yes, but the Lord will think Abraham is joking.

Junius Brutus Booth Sr.'s Epitaph
Behold the spot where genius lies, O drop a tear when taken flew! Of tragedy the mighty chief, his power to please surpassed belief.
His jest matchless Booth.

Emancipation Proclamation
Corporation